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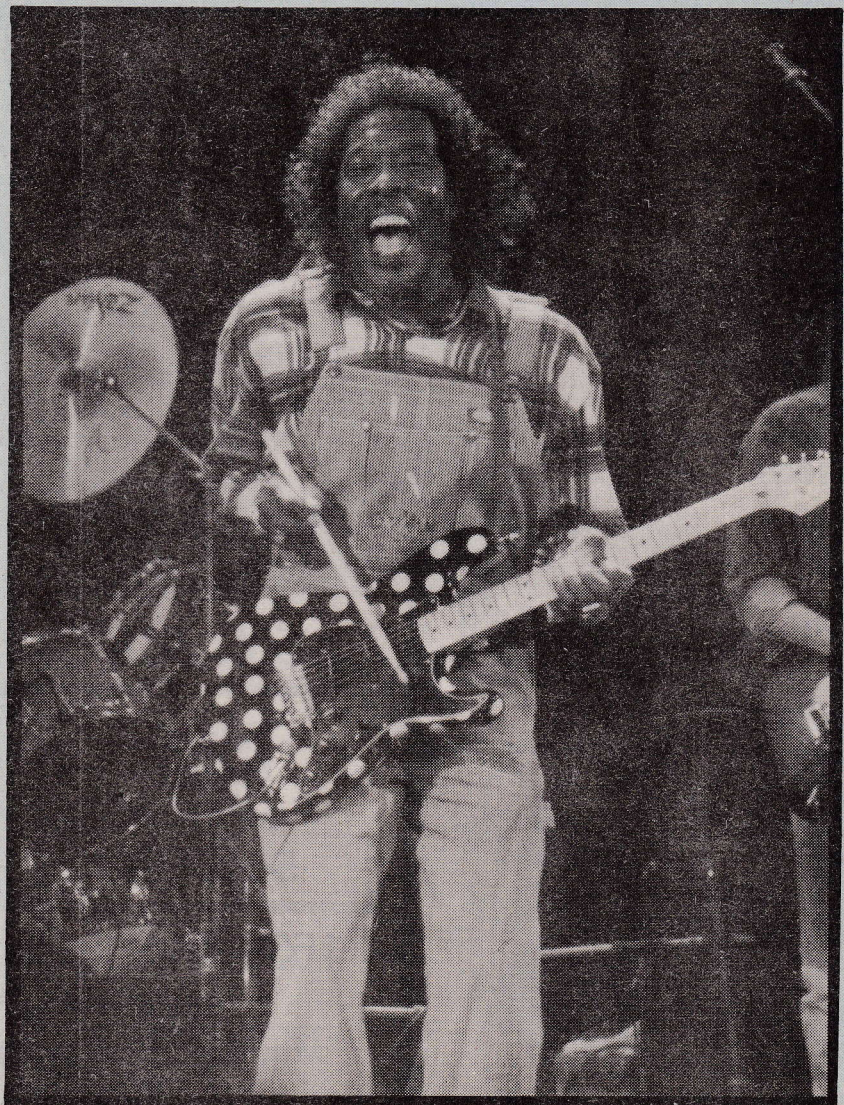
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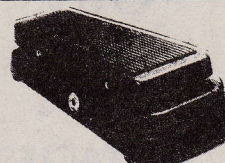
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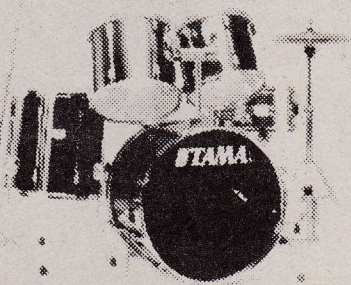


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**MARCH ISSUE
VOL. 4 NO.1**

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(609) 398-8201

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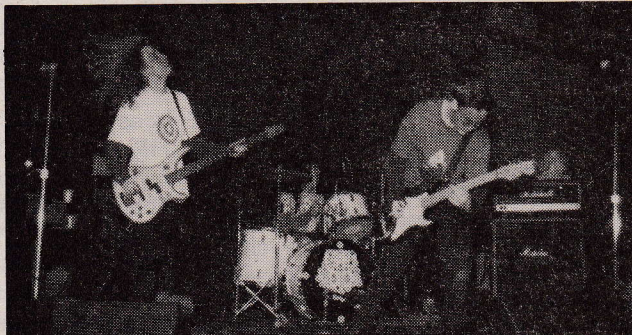
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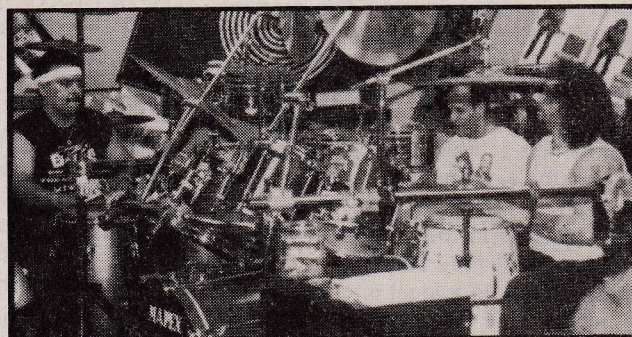
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**On the
Cover:
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Guy**

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**Photo by
Chewy**



THE

WIRE

Hello & Welcome to "The Wire" for March. Here's the B-Days: DEE SNIDER (*Widowmaker*) 40, ROXY PETRUCCI (ex-*Vixen*) 32, JEFF LaBAR (*Cinderella*) 32, STEVEN TYLER (*Aerosmith*) 47, ANGUS YOUNG (*AC/DC*) 36.....onto the news.....I was checking out the A.C. Press last month after I had finished my column, so I wanted mention this in this month's column. Maybe you caught the article in the entertainment section concerning original music? - I know a lot of local, original musicians did, including myself. I must admit that I'm just a little surprised that W.Z.X.L. program director STEVE RAYMOND said that he's just about given up supporting local original music & suggested our homegrown original bands leave this area in order to "make it" & seek their fortune elsewhere!! I realize that the "modern rock" cover bands are strangulating the area, but I agree with RUSS CONWAY of CYCLE OF SOULS, "If you have good songs and persevere against adverse conditions, (such as non-support by local radio and cover bands snatching up all the work because a lot of club owners won't cut these original bands a break!) You can "make it" out of this area!" I'd like to make an offer to Mr. Raymond & any other station that may be reading this, if you would be interested in starting up a local original music segment again, I'll loan the show the stacks of tapes & CD's that I have received from original bands that have written my column. Local original bands send the stations your demo tapes & CD's as well. I'm not saying that they'll play them, but it will show them the original music scene is out there. Now, back to these cover bands. I don't condemn them. It's not their fault, the fault lies in the clubs that will only book 95% cover acts, exclusively. That is where the strangulation of local original music comes from! (If you feel that I am wrong, you are entitled to feel as such. I respect that.) This is all about these clubs making the almighty dollar by turning away local original bands because "Biff & Buffy Clubhopper" might get a little chaffed because they don't recognize the music & therefore can't "shake their groove thang." It'd be nice to believe that most club goers would have enough depth to get into local original music if given the chance. (Remember, everything you hear on the radio was once local original somewhere!!) So, to appease "Biff & Buffy," these clubs hire "human jukeboxes" to play tunes that people have heard 999,000 times already that week on the radio! I don't dislike cover bands, I even manage one & I'm not ragging on any one club. All that I am saying is don't you all think it is about time the playing field was leveled with a little equality from any club that practices this type of booking? This is a sad state of affairs & it is too bad that there isn't an "affirmative action" program for this area's newest of minorities - local original music.....Hey! The 37th ANNUAL GRAMMY AWARDS screwed up the metal category, although the nominees weren't as bad as the AMERICAN MUSIC AWARDS. SOUNGARDEN won best metal performance & even CHRIS CORNELL had a comment onstage about them not being metal! I don't get it! With other nominees, including MEGADETH & PANTERA, how could *Soungarden* get a nod?! I missed the PEOPLE'S CHOICE AWARDS, but if

they had a metal category, I'm sure they abused it. I guess we had the "triple crown f*ck up" of major awards presentations as far as the metal performance category

goes. Why is it that this category is constantly abused?! MR. HOWARD & MR. STOCKHAUSEN, I share your sentiments concerning award shows!.....Rumors are abound that ZAKK WYLDE (*Ozzy, Pride & Glory*) may be joining GUNS 'N ROSES!.....LITA FORD will be releasing "*Black*," her first disc in four years!.....UGLY KID JOE will be releasing their new disc entitled "*Menace To Sobriety*" (love that title!) in late April/Early May.....Did anyone catch the LATE NIGHT WITH CONAN O'BRIEN SHOW on Fri., Mar 3rd? If you didn't, you missed an impromptu rendition of BLACK SABBATH'S "*The Wizard*" performed by (check this!) DWEEZIL & AHMET ZAPPA joined by JOHN TESH (*Entertainment Tonight*) on keyboards!! Speaking of *John Tesh*, I caught his "Live in Concert with the Colorado Symphony Orchestra" at the Red Rocks Amphitheater in CO on N.J.N. Ch. 23. One word - EXCELLENT!

On a local note.....I spoke with drummer DANNY BLAZE & he informed me that he is now the in house drum instructor for Phila. Music Co. in Cardiff. *Blaze* performed a drum clinic this past March 4th at Phila. Music Co. I didn't catch it, but I heard *Blaze* was excellent! *Blaze* is a very good drummer & if you're looking for lessons on the cans, hit Phila. Music Co. in Cardiff & look him up. Tell him I sent ya! (P.S. Bob, Don't forget, I could really use a drum kit for "*Metal Relief 3*" if you have one available. Thanx much!).....Keep an eye out for the Grand Opening of the CHOO CHOO CABOOSE at the Jade BBQ at the Festival Mall on the Blackhorse Pike in Mays Landing, NJ. Some of the bands slated to appear include BANSHEE, March 11th, SUSAN & THE CHAIN GANG, March 18th & SWINDLER, March 25th.....On April 7th C.R.I. Productions presents progressive metal monster, SILENT WARRIOR, as they make their return to Crilley's Circle Tavern, with all new material! (as well as some old) Some new tunes include: "*Hammerdown*," "*Tellin' Me Lies*," "*Nevermore*" & "*When The Ocean Cries*." These boys are going to make a very powerful return, so make sure you're there to witness it! Along w/*Silent Warrior* are special guests EGO DEMON from Philly & VICIOUS CYCLE. *Ego Demon* contacted me & said they are reminiscent of *Black Sabbath* in the "*Heaven & Hell*"/*Ronnie James Dio* days & their demo tape proves this! These guys kick major ass & have a definite "don't miss" singer, *Frank DeHaven*, who has got major balls in that there voice! Opening the show, is *Vicious Cycle*, a local metal act that sounds like a cross between *Skid Row* & *Metallica*. I've heard their demo. This show is a must see night of HEAVY METAL!.....I hope to be bringing a band called DISFUNKTION JUNKTION, a very cool, fun, alternative/modern rock cover band to the Circle soon, along with Wash, D.C.'s SKIN TRIPP to the area. (*Disfunktion Junktion*, thanks much for the package!).....Last & most certainly not least, "METAL RELIEF 3" is coming May 13th & this one should prove to be the best and biggest of all so far! It's to benefit the AMERICAN CANCER

"SOCIETY in honor of my Father, ROBERT L. CONQVER!
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 of some of the bands involved - SILENT WARRIOR,
 TRIBAL SCREAM, BANSHEE, RAGDOLL (from Berlin),
 SKIN TRIPP (from D.C.) & the legendary DEAD END KIDS!!
 That's just to name a few! Do not miss this event!! Well, I
 am outta here. Gotta go grab me a green beer. Happy St.
 Patty's Day!

C-YA!!!

-Bob Conover

*****ATTENTION LOCAL BANDS!! Don't forget, if you
 would like to update your situation (new members, exiting
 members, studio news, demo reviews, birthdays, grunts,
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COMMUNICATIONS 101

"Central to the live musical experience is the act of interchange and transformation. The music begins and people sing and dance..."

-Anonymous

One of the great pleasures of my life is to browse through my massive collection of vinyl LPs and equally massive collection of CDs and pick out something I haven't heard in a while, put it on the ol' stereo and listen again with new ears. While listening to a record I bought 30 years ago, I remembered the above quotation and began to think about it with a new mindset.

I've often admonished the general listening public to allow musicians to attempt to communicate, especially if they are playing music that the listeners have not heard before. I've implored that people not rudely and loudly insist that the band play the latest faves from the radio, or a song that was new when my father was performing. I haven't changed my mind about this, but there's something more to be said. Only this time, I address the performing musician.

Music is, as implied above, a form of communication. But true communication is a two-way street. Communication is not simply dispensing information. It involves interaction, and thereby hangs a tale.

I had the good fortune in my performing years to apprentice with a veteran club performer. I spent five years working with and learning from this man. During my stay in his band, I had occasion to watch him off stage as well as on. And by God, this guy knew something that seems to escape the larger number of musicians out there. He knew how to really connect with the people who came to see and hear him play.

I remember long and tough rehearsals with him when we were learning a particularly difficult arrangement of a song that his regular audience would not have heard before. You see, he cared about dispensing new musical ideas and information to his audiences. But once we were on the gig, he spent a great deal of his off-stage time actually talking with the people at the bar, at the tables, regulars and newcomers alike. When I asked him if this was public relations "schmoozing" designed to make people like him more, he looked at me as if I were from Mars. He then proceeded to explain to me that if a working musician is ever going to truly communicate with an audience, then there is a need to determine the customer's motivation for being there in the first place. Did a particular come to hear a certain group of songs? Did they come to celebrate something? Did they come to think, to relax, to get excited? The only way to reliably find out is to interact with the audience

members, and then to continue to interact with them as you return to the stage. THIS is the intimacy afforded the musician in the clubs. After five years of working this way, I have learned that he was absolutely correct.

Nothing grates on my nerves like the disingenuous claim of some musicians that they like the intimacy of the clubs and their contradictory action of rejecting that intimacy. They reject it by maintaining a distance, ignoring requests, not talking to anyone in the place other than people that they already know, or any number of other ways of generally isolating themselves from their audience.

So, my musical compatriots, the message here is clear. It doesn't matter whether you are playing cover tunes or original music. It doesn't matter whether you play country, jazz, pop, rock, metal or anything else you may choose to present. Don't expect any audience to make an effort to listen to you if you won't make an equally concerted effort to listen to them. True communication requires the efforts of two parties, and most audiences both express themselves and listen. As the other party, you are constantly involved in expressing yourself. The question is: do you also listen?

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SACRED SWORD

Johnny Higbee talks alternative "fad" music, the local scene, the big stages, & the return of Heavy Metal

by Bob Conover

Johnny Higbee & Sacred Sword have been a staple band on the local original scene since the early 80's. I can remember being asked by Johnny Higbee, in the mid-late 80's, to join Sacred Sword and I would've had it not been the fact that I was already playing in *Headhunter* at the time. Johnny has been labeled a "lyrical guru" by some, a "local legend" by others. I've always thought of him some what as this area's version of "Diamond" David Lee Roth and what follows is a conversation I had recently updating the escapades of our "local legend."

So John, it's been awhile now since we last saw you & "The Sword" on a stage. What have you been up to?

After the 80's were over, I decided to travel out to L.A. & Seattle to see what was happening out there, to study the culture and check out all the different places in America just waiting for this bullsh*t music, this new sh*t, to get over with, so I could come back & play it out and I knew that everything comes around in circles. Just like the club scene and all that kinda stuff, in the beginning it was all cover bands, then original bands took over. Well, now they're just going back to the cover scene but, eventually that will wear off, people will get sick of it and ahhh, we'll be back! So, we're just playin' out the time.

You performed a gig or two as a band called "The Visitors," correct?

Yes

What type of music was that?

"The Visitors" is a project with me and Tommy Hawk, which was an old project called, "The Neatles," which is most of the stuff that's out right now, this retro stuff, alternative stuff...we're just playing as a goof...really, that's all it is, a goof to me, so that's that.

How do you feel about the music today with mostly "alternat-retro" & modern rock" & rap making up most of the scene?

I think that it's just a fad. I think that some of the "Gangsta Rap" has good stuff because they're speaking to their culture, so that is good for those people. But, the alternative stuff & the Seattle Stuff, that's just like the Neil Young clone's man. Neil's cool, but it ain't nothing new.

Did you catch the A.C. Press article about original local music & how most clubs & radio stations are un-supportive of it?

Yeah, I did and I think it's a bunch of bullsh*t because the article was supposed to be positive and there is an original scene, but just because bar owners aren't gonna give us an opportunity, doesn't really matter 'cause we'll start our own bar if that's the case. We can make the scene! We don't need the bar owners. We'll make our own bar, we'll make our own scene, we'll rent our own halls.

What do you think of the local radio stations, basically, stating little or no support to local original music?

I think it's sad 'cause the local radio stations haven't always been behind everybody and if they're gonna play with the "fad" too, then they'll be kissin' our asses next time around.

The last time we saw you onstage was at a local rock club, that I do not frequent any longer, but, I understand, you won the band competition. How was that & what did you win?

Oh yeah, that was a Battle of the Bands at an Atlantic City Rock Club (Laughter). Well, first off, I want to apologize to all of the bands that played into the hand of that thing. I think the contest was bogus and they haven't really paid us anything. They threw us into the thing and they haven't really come through with what they said they were gonna come through with. But, I do apologize to all the bands that were a part of it, because I know they played for free and were promised paying gigs and all kinds of other stuff and I think they got jerked (so we'll deal with that). I'm still waiting to see if Six Shooters is going to own up to their promises.

I thought someone else got those opening slots for nationals that were supposed to be part of the prize you won?

Yeah, basically everything we were supposed to get, we didn't get. So, as we know, with Six Shooters, the deal always changes, so we'll see if

they own up to anything. The guitar we won, I smashed up. The neck's on one of my guitars and the rest of it I sent back to Mexico, 'cause it was a cheap Mexican Stratocaster (laughter). So, that's that! Anyway, one other thing, we can't tell the bar owners what music to play and stuff like that, but just don't promise any local musicians something, use their time and talent and then treat them like sh*t for their benefit. That's basically my beef.

I understand you've logged some studio time w/Bob Kimmel & Giant Steps Recording Studio. The last time Sacred Sword put any material out was in the late 80's. What with the scene seemingly turning cold shoulder towards metal/hard rock, what can we expect from you & the sword?

Yeah, the last Sword album was at the end of the 80's to 90 and that's what I've been doing, travelling around, writing new material, just waiting for this "fad" to be over with. Now I think it's time, you have to look for the new thing, the new step and I think it's gonna go back to the hard metal man! That's where the roots come from. I think everything comes back around. Like now, people will get sick of the alternative and we'll be back onstage again. We have children too, ya know what I mean? -New youth, new metal, new monsters, man! Everything comes around, you've gotta believe in yourself!

Will you be sticking to your hard rock roots or are you jumping on the bandwagon?

There's no way I'll jump on any bandwagon, man. To be a survivor, you float with the times, but you always have to go back to your roots and my heart is with the Sword. I've been playing original music since 1977, I put my first single out around here and that's what I've always believed in. I just role with the times. But, ahh, the Sword, that's my thing, man.

What do you feel happened to looking the part of "the rock star?" I know Gene Simmons once said to be "larger than life." Give the people something to sort of look upon with awe.

The rock star thing... I think that big stages, people don't have the money, and they don't want to pay right now. But, the thing is that the bands still can come out, like in the old days, when we used to make our own flash pots, make our own banners, make our own lights, make our own everything, and I think that's what it's gonna get back to, self made kits and big stages will come back.

Back to making your own scene?

People wanna see theater, and theater and music go together.

The last version of Sword, that I saw perform a full stage show, & all original, was you, Jerry Johnson, Jenifer Quinn & Danny Blaze. Who've you got on board for this latest version of Sword?

Jerry Johnson, which I do work with, might play some slide guitar on a song. Right now, Jenifer Quin, he's flyin' around somewhere, I'm sure, but the guys that went into The Warehouse (in Philly) and did the last Sword album aren't with me right now. I'm playing with Tomi Hawk, who I played with earlier in the beginning of the Sword, Donny Vosberg on drums and we have 3 bass players, there's Rick Larcombe, there's Blake Alvarez and there's always Michael Maiorano, if we can pay him (laughter).

Are we ever going to see an 80's style Sword show again?

As far as music-wise?

The music, the look, the whole production?

We have to. We're gonna build the stage. We're gonna come out with fog, all the stage gimmicks, the Holy Playground, the spray-paint-barbed-wire-fences... The thing that made Sword different was that we always did build our own props and gimmicks; that's what we're into, like Alice Cooper was, Black Sabbath, Dio and their holograms... It's just a matter of going to the old garage, gettin' saw out and making them props again. 8 ft. flames up your ass, know what I mean?!

So, when can we expect this new Sword disc & what's the title?

We have a tentative title for the new album... "Up Your Ass With A White Rubber Glove." (much laughter) That's what everyone wants to be right now. That's why they tried to phase "the metal" out anyway, 'cause we were the only "Balls-Ass Kickin'-stuff it-down-your-throat-type of people. So, right now everything's liberal and mellow.

Any closing comments?

I'd just like to mention that Gorden Carmen co-wrote some of these songs, as well as Tomi Hawk. And Joe Higbee has been real busy, but he'll be working with us soon. That's about it.

Higgs, thanks very much for your time and GOOD LUCK!

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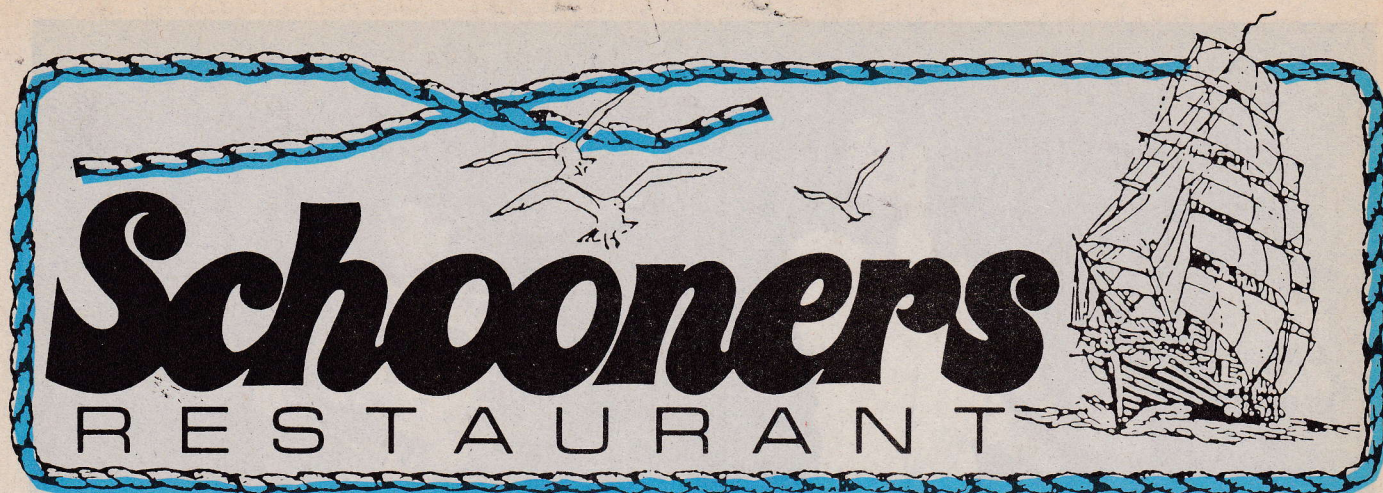
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WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
15 High Risk (rock/alternative)	16 Ruth Wyand (Blues Jam)	17 George & George	18 Stone Circle
22 High Risk (rock/alternative)	23 Ruth Wyand (Blues Jam)	24 Soul Control	25 George & George
29 High Risk (rock/alternative)	30 Ruth Wyand (Blues Jam)	31 Soul Control	1 George & George
5 High Risk (rock/alternative)	6 Ruth Wyand (Blues Jam)	7 The Shakes	8 Stone Circle
12 High Risk (rock/alternative)	13 Ruth Wyand (Blues Jam)	14 George & George	15 Soul Control
19 High Risk (rock/alternative)	20 Ruth Wyand (Blues Jam)	21 The Shakes	22 Soul Control
26 High Risk (rock/alternative)	27 Ruth Wyand (Blues Jam)	28 Stone Circle	29 George & George



Photo by Ed Mason

IN TUNE SHOWCASES, THEN AND NOW

by Gina Mason

October 9th, 1992, *In Tune Magazine* introduced it's first, and somewhat forgotten, *In Tune Showcase* at Reds in Margate, with the first three of the 30 original bands *In Tune* has had over the past three years. Ironically, a band, formerly known as *Grooveyard*, now *Blacklight Violets*, were among those three performing for that night. Appropriately enough, this month marking *In Tune's* third anniversary, *Blacklight Violets*, along with *Tribal Scream* and Philly-based newcomer, *Sketches* delivered their own unique original talents for the latest of the 18 editions of the *In Tune Showcases*, held at, none other than, Crilley's Circle Tavern in Brigantine on March 3rd.

In the past Showcases, *In Tune* has had several different themes ranging from "Alternative Rock" to "Heavy Metal Madness" to "Rock" to "Flash, Funk, & Progressive Rock" and now back to "Alternative Rock." Although all of the 54 stage performances over the years have stayed along the lines of these themes, many of the bands have made names for themselves, fitting into more than one category and each of them, 39 in all (including the 9 cover bands),

have had only one thing in common, their love for delivering top-notch entertainment!

In no particular order, *In Tune* would like to express gratitude to *Grooveyard*, *Home At Last*, *Jarra*, *The Headspins*, *Silent Warrior*, *Banshee*, *Wagon Head*, *Ransomed Soul*, *Swindler*, *Flesh Tuxedo*, *Rain*, *Bugzy*, *High Risk*, *Eleven:Eleven*, *Strait Jacket*, *Moments Notice*, *Gladhouse*, *Armageddon*, *dear dark head*, *Weird Thing*, *Dreem Street*, *Lydian*, *New Religion*, *Gun Shy*, *Omni Presence*, *Cat Atomic*, *Dead Ringer*, *Lil' Nicky*, *Charlie French & The Naked Truth*, *Fleshlords*, *Laura Shawen Band*, *Fabulous Menzel Brothers*, *Absent Child*, *Drastic Measures*, *Exit Zero*, *Epitath*, *Tribal Scream*, *Sketches* and *Blacklight Violets*. Also, to everyone behind-the-scenes, who often do not get the recognition they deserve, we'd like to thank for their help and ongoing support. And, last, but certainly not least, *In Tune* is forever in debt to all of the many fans that have kept the *In Tune Showcases* alive and continue to support their local musicians!

SKETCHES

by Gina Mason

Steve Wagner: Lead Vocals/Rhythm

Guitar/Keyboard

Chad Blair: Lead Guitar

Steve "Hip" Kerr: Bass & Vocals

John O'Keefe: Drums & Vocals



Steve Wagner



Chad Blair



John O'Keefe



Steve "Hip" Kerr

For their debut at Crilley's Circle Tavern, this unique fivesome, known as *Sketches*, put forth a powerful set of tunes, taking the crowd into a somewhat familiar area of rock, more commonly referred to as "alternative." Although their music may be a sign of the times, they do not particularly fit into the so-called "mainstream." Some of their songs in their repertoire do include many catchy tunes with easily digested lyrics and vocal tones reminiscent to the *Beatles* ("The Wall...it falls") and even the rocking sounds of the King himself, *Elvis* (the beginning of "Children"). Of course, there were others, that hit a more current style, in lieu of the so-called "mainstream."

Although lead vocalist Steve Wagner had a few rough spots here and there (not for a lack of ability), *Sketches'* most striking and commendable area of talent has to be their vocal overlays and harmonies, noticeable in "Applehead" and "Come Any Time Of Day." Their overall vocal composure was delivered favorably. Considering the freshness of this band, time will fill in all the gaps.

Instrumental talent also played a role in *Sketches'* successful evening, from the blending of lead (Chad Blair) and rhythm (Wagner) guitars throughout their set, to the pounding of the skins (John O'Keefe) and bass (Steve "Hip" Kerr), especially in "Come Any Time of Day," to the introduction of keys (also Wagner), in the last two songs, "Children" and my personal favorite, "Fuzzy Mashed Potato." In the first song, "All Sprawled Out," which also had a little satire from the jingle of the *Beverly Hillbillies Show*, all instruments were slammin'. Then, there was a rather melodic tune "*Captain Unusual*," which was beautiful through and through. Of course, they didn't stay melodic for long, they all, once again, got pretty radical with their instruments in "Couldn't Wake Her," where Hip even shared lead with Wagner, proving he can wail too, as well as back and overlap vocals.

Sketches definitely have the makings for a great band. With just a little ironing out of minor kinks, these five guys are going to go far. I, personally am looking forward to the covering their journey on the road to success!! Add *Sketches* to your calendar and you too can share in their success, as well as get entertained!

Photos by Ed Mason

TRIBAL SCREAM

by Gina Mason

Guy Schultz: Vocals

Rich Casella: Guitar

Ed Rahn: Bass

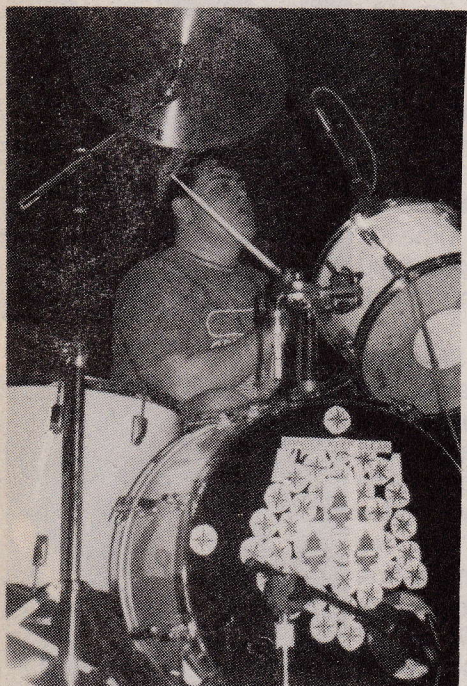
Sam Ernst: Drums



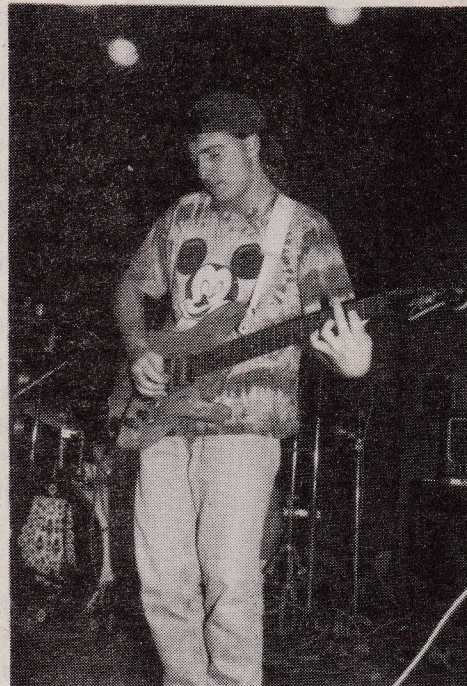
Ed Rahn



Guy Schultz



Sam Ernst



Rich Casella

Photos by Ed Mason

Second on the Bill, and certainly no strangers to the *In Tune* Showcases, just happened to be one of my personal favorites, *Tribal Screa*m. Their long-awaited return, after doing their thing in Boston, brought out many *Screa*m fans, eager to witness their newest addition, guitarist Rich Casella. Since the nucleus of the group's sound in the past came primarily from the psychedelic riffs of ex-guitarist Josh Gest and the blending of heavier tones from ex-guitarist Gary Price, Rich had some pretty tall shoes to fill. And fill them, he didn't (a near impossible feat for one person). However, he did add in new variations to yesterday's *Tribal Screa*m, creating a new sound for the band, a little less psychedelic, yet a little more marketable, with some impressive guitar riffs and, at times, a little overwhelming with his effects (maybe trying to fill the shoes of the aforementioned guitarists). However, Rich seemed to have no problem winning over *Screa*m fans, old and new.

Of course the original cast of characters were up to their usual form, maybe even a tad sharper than norm, proving their time in Boston truly paid off. With vocalist Guy Schultz, at the helm, *Tribal Screa*m took everyone into their world, starting off with "*Sense*," a newer tune, which has a cool bass line (performed by Ed Rahn), yet similar

to earlier *Screa*m achievements and followed up by a *Screa*m tradition, "*Bleed*." Along with "*Bleed*," two other *Screa*m staples, "*Rageful River*," still, my personal favorite and "*Beautiful World*," marked their only old material, which were done in a slightly different style than prior versions, primarily due to newly appointed guitarsman Casella.

While their past works were a welcomed earful, some of their latest accomplishments held their own merit with timely skin slamin' by drummer Sam Ernst and even more vigorous, driving bass beats, complements of Rahn, especially in "*Now* and also "*Soul*," which seemed to be the furthest from the *Tribal Screa*m, I remember. In "*Understand*," Rich's guitar transposed the band's sound into mystic tones, in addition to demonstrating some of his fine fretwork.

*Tribal Screa*m's instrumental techniques are continually changing, and Guy appears to have no problem adapting and growing, right along with the music. His vocals seem to be empowered by more passionate lyrical arrangements, still giving his audience that "the fairy tale is over, wake up, we're living in a cruel world" attitude. Guy especially conveyed this attitude in the final tune for their set, "*Lost*," where Guy's singing was so powerful, you could see the man for what he truly is, an intense man with a big heart, just trying to survive.

Music, lyrics and vocals, *Tribal Screa*m still can entertain!

BLACKLIGHT VIOLETS

by Gina Mason

Lee Stefanko: Guitar/Vocals

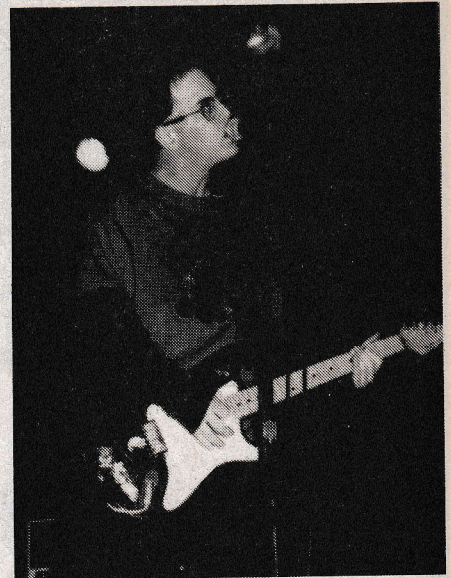
Britt Nixon: Drums

Mike Heaton: Bass

Enter *Blacklight Violets*, with their Barbie Doll Make-up Head burning incense, to finish off the night, performing to a somewhat subdued crowd. Of course, with their alarming boisterous delivery at the beginning of their first tune "*Morphine Symphony*," what appeared to be a tranquil audience, changed instantaneously into a legion of vitality. Even when the song became more melodic and the vocals unveiled somber tones, the die-hard crowd intensely listened and watched, as if this particular trio were going to shovel out massive lottery winnings. Oh well... No monetary gains, however, musically, *Blacklight Violets* sure kept the crowd alive and entertained, myself included.

Having only a three-piece ensemble, these guys leave little room for mistakes, and from the feedback from some of the local musicians in the crowd, these guys were near flawless their entire set. No strangers to the local arena, *Violets*, formerly *Grooveyard*, have paid their dues and are ready to bring this area into their 90's style rock, not retro-alternative, but lots of fun-filled, up-beat and at times, simply melodic tunes. *Violets* even added in one of their unfinished works, "*Keep Your Lies*," which proved to be very soothing to the ears and seemed to have a hypnotic effect on the audience, and I was no exception. If this is a sign of what is to come, I, for one am looking forward to more, and of course, the finished product of "*Keep Your Lies*." Even if the crowd hadn't found enough to enjoy with their originals, *Blacklight Violets* added in a *Bird's* cover, "*Mr. Spaceman*" and also *Bonzo Dog Band's* "*Mr. Apollo*."

However, it must have been the originality of the group that seemed to take the crowd by surprise, for there were no fancy stage props (excluding Barbie) to keep the late-night party animals amused, just *Violet's* own rare talents. It also could have been the pungent and melodic vocals of Lee Stefanko, who controlled his audience with his quirky personality, lively lyrics and his finger slamming guitar work, with lots of cool effects. Then add in mysterious Mike Heaton, who, even though he rarely showed his face (due to his long locks hovering over his guitar), pounded his bass fervently, especially in "*Dragonfly*," which is also a tune off their self-titled 3- song EP. To top it all off, throw in some good skin pounding drumwork by Britt Nixon, which, also, was most noticed in "*Dragonfly*" and in their kickin' closer, "*Whisper*," ironically, one of their heaviest tunes. Personality, good vocals, great lyrics, instrumental flair, *Blacklight Violets* definitely gave the crowd enough reasons to want to stay until the wee hours of the mourning, and stay, they did.



Lee Stefanko



Mike Heaton



Britt Nixon

Photos by Ed Mason



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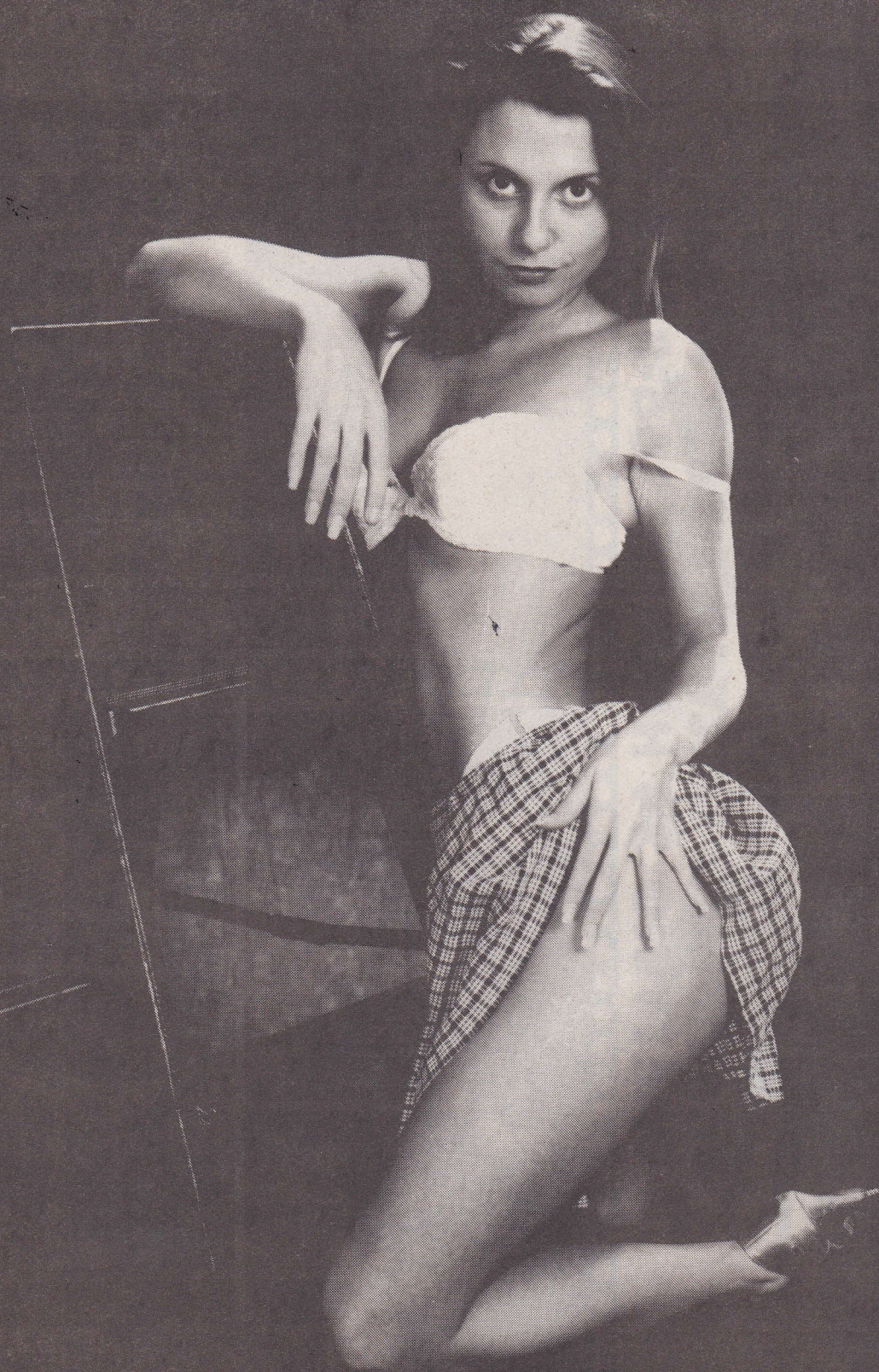
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CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games			BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	Catnip Jones \$1.00 Drinks 9:00 to 11:00 NO COVER	 NO COVER	DAVID CHRISTOPHER BAND NO COVER
26 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	27 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	28 S.A.V.E. BENEFIT 3 BAND CONCERT	29 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	30 Catnip Jones \$1.00 Drinks 9:00 to 11:00 NO COVER	31 TBA	1 TBA
2 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	3 NO COVER THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	4 DJ's Scratch & Sniff \$1.00 Drinks 9:00 to 11:00 NO COVER	5 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	6 Catnip Jones \$1.00 Drinks 9:00 to 11:00 NO COVER	7 SILENT WARRIOR plus EGO DEMON & VICIOUS CYCLE	8 TBA
9 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	10 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	11 DJ's Scratch & Sniff \$1.00 Drinks 9:00 to 11:00 NO COVER	12 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	13 Catnip Jones \$1.00 Drinks 9:00 to 11:00 NO COVER	14 TBA	15 TBA
16 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	17 JOHNNY O & The Classic Dogs Of Love 10-piece Horn Band \$1.00 Drinks 9:00 to 11:00 NO COVER	18 DJ's Scratch & Sniff \$1.00 Drinks 9:00 to 11:00 NO COVER	19 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	20 Catnip Jones \$1.00 Drinks 9:00 to 11:00 NO COVER	21 TBA	22 Tommy Conwell & the Little Kings

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METAL RELIEF 3

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PHILADELPHIA MUSIC CO. WITH *DANNY BLAZE*

Live Drum Clinic

Saturday, March 4th, 1995

By Meg Timson

The Philadelphia Music Company (Cardiff, NJ) has expanded it's store to include a 1200 sq. ft. drum room, and celebrated the event on Saturday, March 4th with a Grand Re-Opening Drum Clinic, hosted by none other than local, professional drummer, *Danny Blaze*.

The event got off to a great start on a sunny and breezy Saturday afternoon at about 2pm, when cars started filling the parking lots, and people - all kinds of people - started buzzing around, roaming in and out of the store. There were musicians, young and old, families with children, reporters, friends of friends, drum players, drum students, factory representatives and even radio station, ready to do a live broadcast.

With it's expansion, the Music Co. now offers some of the newest drum equipment available, and that brought out a lot of people. But, the main event of the day is what kept everyone around for approximately 3 hours. That event was the DRUM CLINIC - featuring *DANNY BLAZE* - the Company's in-house drum pro and teacher. This was a unique opportunity for players, students and fans to appreciate the expertise of a professional, in an informal atmosphere, as *Blaze* was there to teach a few things, show a few things, play a few things and be accessible to everyone, to answer questions and share techniques.

As the clinic began, the 1200 sq. ft. room seemed as small as a closet, as people (total thru-out the day: approx. 230) crammed in to check out *Blaze* sitting in one corner of the room behind his drums. With the help of professional bass player *Michael Maiorano* and buddy *Mike Sanchez* on congas, *Blaze* intermittently spoke to the crowd and played some of his own impressive arrangements to demonstrate what he was teaching and talking about. Every now and then, *Blaze's* friend and bandmate *Ruth Wyand* took over to call out raffle numbers and give away some very generous door prizes (THANKS TO BOB AND TOM!). This afforded *Blaze* the opportunity to re-group his thoughts, maybe speak to some people personally or answer questions. Then he continued on - talking, playing, entertaining.

If you know *Danny*, you probably expected to see and hear some fanatical drummer talking as fastidious as he plays, but *Blaze* handled himself extremely well. His approach was almost irreverent. He was conscious of the different kinds of people he addressed, and didn't intimidate anybody. He was informative to those who do what he does and he was entertaining to the rest of us, injecting some humor here and there, and just being a pleasure to be with.

Videos were being made. Pictures were being taken. Factory reps stayed throughout and consulted with *Blaze* afterwards about similar events in the future. People made purchases in the store. The whole idea of hosting this clinic to mark the expansion of the store and the inclusion of the DRUM ROOM, was as fantastic, as it was unusual - a great success for everyone involved. But, the icing on the cake was *BLAZE*. He's been a professional drummer for 22 years, and this was a wonderful outlet for him. His history is extensive - to list all his credits would take an entire page (on a current note - though, *Blaze* is presently working with Blues and

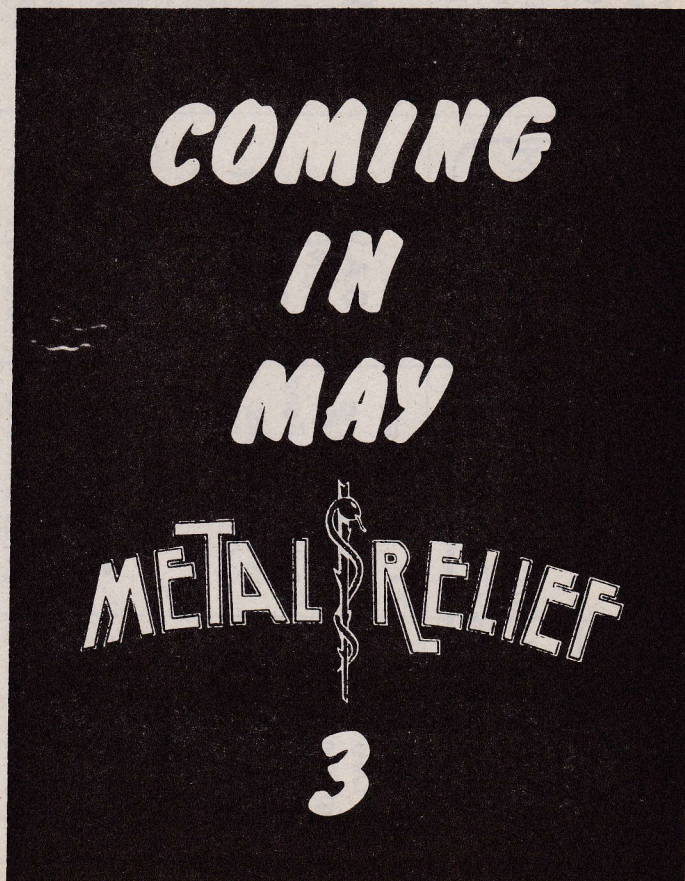


Photo by Ed Mason

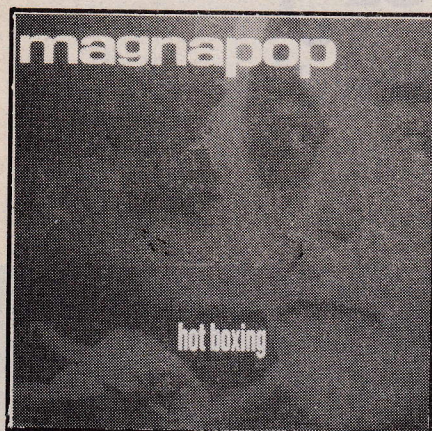
R & B artist *Ruth Wyand*). He is the in-house instructor at the Music Company and teaches privately at his home studio, "*THE DRUM INFERNO*." He is currently shopping his own method book to publishers, which may include a video to go along with it. Danny pulled this event off without a hitch and acknowledges the help he received from others. He would like to personally thank BOB AND TOM of the Philadelphia Music Co., *MICHAEL MAIORANO*, *MIKE SANCHEZ*, *RUTH WYAND*, his FAMILY and FRIENDS, ALL PAST, PRESENT, & FUTURE STUDENTS, *CARL WOLF*, *ERNA WALICKY*, *IN TUNE MAGAZINE* and, of course, must mention *THE HARLEY*. And I would like to thank *Danny* - for sharing with all of us his talents and expertise. Looking forward to all your future projects, *BLAZE* ("Knucklehead").

To contact *Blaze* for instruction at the Philadelphia Music Co., call (609) 383-2900

The PHILADELPHIA MUSIC CO. is located at Harbor Town Plaza, Cardiff, E.H.T. Hours are M-F 11am to 8pm & Sat. 10am to 5pm.



C.D. REVIEWS



HOT BOXING

Artist: Magnapop

Label: Priority Records

by Jim Santora

Magnapop's guitarist Ruthie Morris must enjoy to let her guitar wail and fizzle with feedback. On most of *Hot Boxing's* 14 tracks, they all end with Morris. No abrupt stops, just a long power ending chord which ends one track, but carries you into the next. This is one of the many things that make this one great disc.

Unlike Veruca Salt and other Breeder-style bands, Magnapop's music varies. Flowing from R.E. *Mish* meets Sugar (Bob Mould produces) blendings with Lemonhead tinges. However, they don't stop there, as they give slight homages to harder edged rock and Go-Go's/Bangles pop, putting it all together with Atlanta rock intensity.

Vocalist Linda Hopper has a voice that basically stays in one level of ranges, never too low or high, which works well on *Hot Boxing*. Her voice keeps the songs flowing evenly from the highway driving "Texas" to the rocking "Lay It Down" to the metallic "Here It Comes" without ever getting weak. Hopper's voice, to put it simply, is Belinda Carlisle with an attitude and is to perfection on these 14 tracks.

"Here It Comes" is the heaviest and best track with "Lay It Down" not far from it. The musicianship of Morris, bassist Shannon Mulvaney and token-male drummer Dave McNair are tight and steady. There is nothing great about their ability, but they have the right ingredients to provide some excellent sounding and powerful songs. Another track worth noting is "Leo," which starts in a *Game Theory* like beginning. Featuring radio static going right through a song, then the band slams into the opening chords. The result is a cross of *Black Sabbath* with the Go-Go's/Bangles sound mentioned earlier.

The Bob Mould production only enhances to the sound of a band which shows much promise. Magnapop has created a masterpiece and hopefully has not shattered the mold.



GAMEOVER

Artist: Tribal Screaming

by Carol Hollenden

This 10 song CD begins with the distinctive sound of a sitar which effectively sets the mood for the first song "Seeds" and the rest of the album.

Vocalist, Guy Schultz, is in top form as he delivers his lyrics with determination and perfect control. The multi-layered ambience of his singing voice could rival the best of them from Chris Cornell of Soundgarden to Layne Staley of Alice in Chains.

The powerful pounding on the toms by drummer Sam Ernst is prevalent throughout the CD and lends to the exclusive flavor of Tribal Screaming's hard driving music. In fact, I believe the whole band did an excellent job of capturing on disc the serious passion that is so prevalent in their live performances.

With the entire album hinging on the dark side, there's definitely no, "I love you, you love me, so let's live happily ever after," lightweight lyrics here! Far from cliché, many songs have a somber theme with timely phrases as in "Beautiful World" and "Noah." Other cuts seem to reflect more of a personal introspection as in "Depression" and "Rageful River." One of my favorites, "Reality's Hittin'," is probably the fastest moving out of all the songs. This one's message also appears to be the writer's personal reflection.

Intelligently written and uniquely composed, this album has quickly become an impressive addition to my collection. Although the overall message that Tribal Screaming presents is grim, it's unquestionably valid and at times quite sobering. I really like it when music does more than just entertain; when it makes you think. The last song on this CD is entitled "Enough," and after it was over I was left feeling that this is not nearly enough! I want to hear more from this band - soon!



STILL CLIMBING

Artist: Cinderella

Label: Mercury Records

by Bob Conover

Allow me to be the first to tell you that Cinderella is back & kickin' Booty! This album is destined to be classic Cinderella. "Talk is Cheap" is a tune that I've heard them perform live, back in their Galaxy days and "Free Wheelin'" is a smoker that was scratched from their *Night Songs* debut in favor of "Hell On Wheels" (personally, I dig "Free Wheelin'" better). "Through The Rain" is a very pretty ballad and "Hard To Find The Words" is a beautiful tune Tommy wrote about his mother who battled and passed on from cancer (talk about a song hitting home).

All the tracks cook, from the opening track "Bad Attitude Shuffle" to the closing track "Hot And Bothered," a tune once featured in a video on MTV, but has since been labeled as so-called "c*ck rock" and yanked in favor of bands who tend to name themselves after kitchen utensils or major appliances. Speaking of MTV, I recently saw Cinderella perform a lot of this disc "live" and lead vocalist Tom Keifer blurted out onstage, "If this certain station that begins with a M and ends with a V doesn't want to play our kind of music, they can kiss my white, rock 'n roll ass!" That's just what this disc contains, good, hard rock 'n roll with balls back to their *Night Songs* roots. Cinderella are indeed *Still Climbing*. So grab this CD quick before it's outta reach!

Buddy Guy

Count Basie Theater, Red Bank, New Jersey
February 25, 1995

by Chewy

On February 25th a "Sold-Out" crowd, including a slew of "Standing Room Only" ticket holders, packed themselves into a little theater to witness a living legend. But, before the audience was to see *Buddy Guy*, they got their winter chills warmed up by an exceptional new trio from Texas, known as the *Chris Duarte Group*. The band performed a smoking 45-minute set, mostly consisting of songs from their latest Silvertone release *Texas Sugar, Strat Magik*. A fast paced instrumental called "C-Butt Rock" started off the show and gave the audience a taste of what this band was really about. We're not just talking your typical Texas blues, but Texas blues with a hard edge! Two more cuts, "All Night Sleep" and "Letter To My Girl" sparked the audience along until they ignited with the band's version of "Should Have Quit You." Next up was a song that is dedicated in the disc's liner notes to "Jimmie and Stevie Vaughn" called "Shiloh." This *Riviera Paradise* style cut brought the house to it's feet and after it was over, Chris threw his hands and chimed "Long may Stevie's spirit live!" to the most agreeable crowd. The band parted company with the first song off their CD entitled "My Way Down" and left the impression that they sure do grow some great musicians out there in Austin.

After a short set change, the man from Chicago-way hit the stage in his trademark overalls and sportin' a black and white poka-dot strat. *Mr. Guy* and his band ripped into a couple of numbers from *Buddy's* new release *Slippin' In*, and even enticed the audience to sing along with the little track, with threats to turn up the house lights to catch people who weren't singing. His prodding worked, and the voice of the theater rose high above the music for every chorus. Keeping in vein with the timeless and classic tunes represented on the new release, *Guy* burned into a rendition of "Hoochie Coochie Man" that sent shivers down the collective spine of the fans in attendance.

Then, being in a particularly talkative mood on this evening, *Buddy* expressed how happy he was to play in a theater named after the late, great *Count Basie*. He recanted stories of how he toured Europe with *Count Basie Orchestra* alumni and how blues and jazz music was played together on the same stage at the same show in countries across the ocean. He continued on saying that he had just returned from a European tour with *George Benson* and that he was going to "play all that sh*t" for the audience, jazz, blues, rock and roll, the works. After this heart to

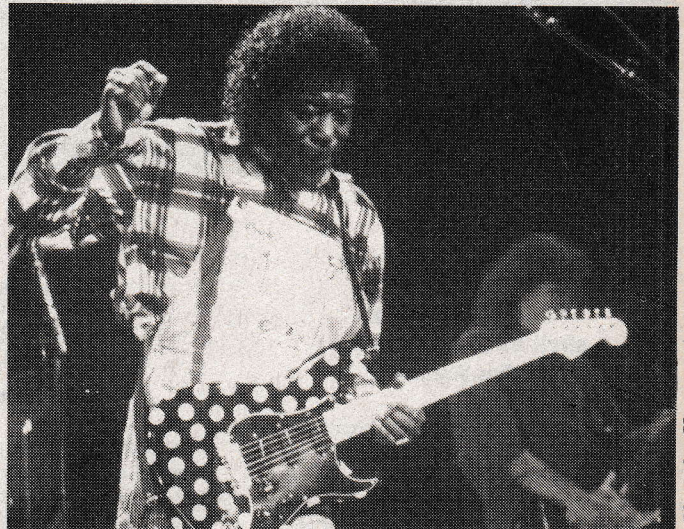


Photo by Chewy

heart, he burst into the title track to his 1993 release, *Feels Like Rain*, and once again the people sang along with the house lights blaring. *Buddy* responded with a robust "I love you" and a flash of his trademark grin with sparkling white teeth gleaming out from his cherub-like face.

Well into the evening, it was time to hear a staple of a *Buddy Guy* concert, yes, it was time for the master of the stratocaster to show off his imitations of other popular guitarists. He stroked the guitar through a medley that included, *John Lee Hooker's* "Mood For Love," smiled as he presented non-guitarist *Otis Redding's* "Ain't That Peculiar" and scorched through "Cold Shot," "Red House" and "Stormy Monday." Finally, *Buddy* ended up with a song that he claimed sold a lot of records for a friend of his, "Strange Brew!" After a brief drum/bass jam, *Guy* presented his second concert standard of the evening, he walked through the crowd with a wireless guitar, while playing "Going Down." He shuffled up and down aisles of the theater and even made an appearance on the balcony level! After returning to the stage, he thanked and bid the audience goodnight, hoping to someday return to the little theater. Of course, the crowd would not let the man leave without an encore, and *Buddy* and his band returned to the stage and played out blistering versions of "I Can't Turn You Loose" and "Sweet Home Chicago." After the nearly two hour show chocked full of passionate blues, it's plain to see why *Eric Clapton* claims... "Buddy Guy is best."

GUITAR TIPS

by Ernie Trionfo

At my shop I recently took in two guitars which needed major but fairly routine repairs. The problem I faced, however, was that in both cases the owners first tried the repairs themselves. The first guitar was a Gibson ES-125 thin body arch top with a broken headstock. In this case, the customer tried to glue the neck with a product called Liquid Steel - a lead based epoxy designed for patching metal. He figured if it was good enough for metal it would be great for wood. Unfortunately, this product is neither designed for wood nor high stress. The instant he tuned the guitar the headstock pulled right off again. What this epoxy did do, however, was seal the pores of the wood so that no other glue would bond properly. After spending several unsuccessful days trying to clean the surfaces and make the wood glueable, I finally ended up splinting in a whole new piece of mahogany. The repair held and, with touch up, was relatively invisible but ended up costing almost three times what it would have if it had been left alone in the first place.

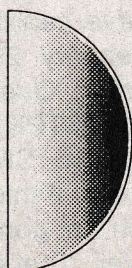
The second instrument was a 1969 Guild acoustic with the bridge pulling up. Here, the owner squeezed an entire tube of Super Glue under the bridge and then pressed the bridge down with his fingers until the glue dried. First of all, unless you use Super Glue (also known as cyanoacrylate glue) specifically designed for wood work, you won't get a permanent bond. Secondly, as this customer found out, it's not a good idea to put too much pressure on the face of an acoustic guitar. Two braces split underneath and the top cracked from the bridge to the back of the guitar.

After cleaning and regluing the bridge, repairing and replacing the braces and fixing the crack, the job cost four times what it originally would have. Although it may sound otherwise, I'm really not opposed to the "do it yourself" approach. I've learned a lot from my customers' successes and mistakes. I do, however, strongly recommend researching a repair before attempting it. An hour of reading or asking questions can save a ton of time and money.



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March-April Calendar

FRI. MAR.17	Jerry Walker Blues Band
SAT. MAR.18	B.B. Klein
FRI. MAR.24	Floyd Hunter Band
SAT. MAR.25	Soul Control
FRI. MAR.31	Blues Affair
SAT. APR. 1	Jimmy King Band
FRI. APR. 7	Susan & The Chain Gang
SAT. APR. 8	Blues Affair
FRI. APR.14	Sonny Rhodes
SAT. APR.15	George & George
FRI. APR.21	Ruth Wyand & The Groove Dawgs
SAT. APR.22	Rosy & The Rhinos

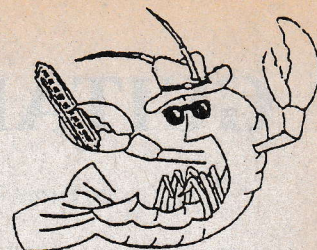
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563-0001

THE BLUE WAVE

By Ron Stinson



Now that the winter is almost over, the Blues have started to come out of hibernation. Plenty of new things to talk about and plenty of new places to go!

First of all, I'd like to talk about Fat Jacks in Vineland. Located on 1146 South Delsea Drive, and specializing in some of the best BBQ in the area, and home to some red hot blues, Fat Jacks has added another day to it's musical calendar! Mondays and Thursdays are now the days of choice for an evening with the DANNY EYER'S BLUES BAND. On these days, they host an open mike blues jam that has become the place to be. On Sunday the club specializes in JAZZ. These nights are free! On Fridays and Saturdays there is a charge for admission. (\$5.00) Food is served till midnight. The following is the schedule for March and April.

March 17, JERRY WALKER BLUES BAND

March 18, BB KLINE

March 24, FLOYD HUNTER BLUES BAND

March 25, SOUL CONTROL

March 31, BLUES AFFAIR

April 1, JIMMY KING BAND

April 7, SUSAN AND THE CHAINGANG

April 8, BLUES AFFAIR

April 14, SONNY RHODES

April 15, GEORGE & GEORGE

Alright, People have been asking me about the annual Spring Bash that The BUCKS COUNTY BLUES SOCIETY throws every year. This year the date is April 30, Sunday, At A.J. s Sports Bar in Levittown, Pa., 5316 New Falls Road, tickets are \$10.00, and artists are MARIA MAUDAUR, and STEVE GUYGER & THE EXCELLOS. More on the show next month!

Summer Blues festivals are coming together at this time of year! The following are some of the dates that have been set; POCONO BLUES FESTIVAL, July 29-30, June 2-4, CHICAGO BLUES FESTIVAL, April 28-May 7, NEW ORLEANS JAZZ & HERITAGE FEST., and locally the Vietnam Veterans of America, chapter 228, in Mays Landing have set a date for a BBQ and Blues Fest on June 24, Saturday. More on these festivals in later IN TUNE articles!

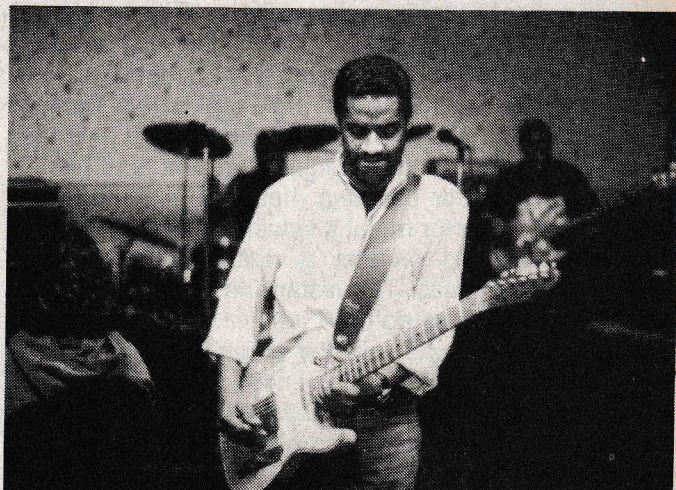


Photo by Tom Johnson

The evening's featured artist, Kenny Neil, shown here for his appearance at the Doylestown Inn on February 26

On another note, JASONS, located in So. Belmar, on 1604 F St., has three shows coming up that you shouldn't miss! On Sat, March 18, SONNY RHODES w/ special guest, JOHNNY COPELAND, will perform at 9 PM, cost \$22.00. On April 29, EDDIE C. CAMBELL will appear, and on May 12, ROBERT JR. LOCKWOOD will be a host for some home cooked blues! Please call for tickets at 1-908-681-1416.

One more club I like to plug is SCHOONERS in Somers Point. On March 16, 23, 30, it will be the RUTH WYAND Blues Jam and open mike, On Friday, March 17, GEORGE & GEORGE, on the 24 and 31, SOUL CONTROL, On Saturday, the 25 and April 1, GEORGE & GEORGE will perform. Check Schooners out. They have a very good menu and they serve some very tasty blues!

One more Plug I have to put in here is THE DOYLESTOWN INN! I haven't been here yet but I have heard all kind of good things about it! On February 26, KENNY NEAL was the featured artist. Opening for Kenny was LITTLE RED ROOSTER, BLUES NIGHT OUT, BC & THE BLUES CREW, and CROSSCUT SAW Blues Band. If this is a regular show at the Doylestown Inn, I'm gonna hang here for my weekends! Well, That's a Wrap! Remember, NO BLUES IS BAD NEWS and Stay IN TUNE, See Ya!

the **BOTTOM** **LINE**

by **BRUCE PIKE**



Got those tools together and ready to use? Great! Now let's get back to some general helps for you folks who are new at playing "pickup" gigs.

As I mentioned earlier, one of the things you may be called on to do is play a song from a lead sheet or chord chart. The "old root and fifth method" will probably work for most popular standard tunes, BUT... you see on your chart that the next chord is a C diminished chord. So, you go and play a C and then a G. So why does it sound like garbage? The rest of the group you're working with give you a bad look and make appointments with their dentists to have their teeth fixed.

Without getting into heavy theory here, let's just say that the diminished chord is a unique animal. In a way, it doesn't really have a true "root" note. Unlike other chords, you can rearrange the vertical order of the notes and rename it. For example, our Cdim may also be an E flat dim. Or a G flat dim. Which is why the fifth above C, a G note, clashed with the chord when you put everyone's eyes out by playing it! These chords, as opposed to having true roots, have tonal centers instead. This tonal center is the flat third above the name given the chord. So the best and quickest way to survive the C diminished chord is to play an E flat note against it. You'll see this chord pop up in the "turnaround" before the second verse or bridge of a tune. In the key of C, it's usually a set of four chords, two beats per chord: C, Cdim, D7 and G. So, Mr. Bass Man, you play:

	C	Cdim	D7	G
T	4	/ /	0 0	
A				
B	4 3 3			
				3 3

You also may want to try playing C# in place of the G notes to get a nice chromatic effect as the tune returns to a root or a dominant.

There is one other chord you may confront that is not amenable to using the "root and fifth" method. This would be the augmented chord, it doesn't really have a root, but rather a tonal center. This center is a raised fifth above the name of the chord. For a C augmented (C+), try playing a G#. That's about all we have time for this month, but we'll keep at it. If you've got tricks or suggestions, mail 'em in. Until next time, remember the bottom line is good music.

MARCH 1995

IN-TUNE

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PAGE 23

band calendars



Hotline 567-CATS

Every Wed. Shark Club, Vineland
(Unplugged)

MAR

- 24 Shark Club
- 25 Shark Club
- 31 Bridgewater Pub, Bridgeton

APR

- 7 Bridgewater Pub
- 21 Shark Club
- 22 Shark Club
- 29 Choo Choo Caboose,
At the Jade BBQ, at the
Festival At Hamilton,
Mays Landing



APR

- 7 Crilley's Circle Tavern,
Brigantine

MAY

- 13 Metal Relief 3, Crilley's
Circle Tavern



MAR

- 17 The Middle East, Philly
- 25 Jerry Green's, Bethlehem

APR

- 29 Shark Club, Vineland



Hotline 646-4868

Every Wed. Crilley's Circle
Tavern, Brigantine

APR

- 8 Shark Club
- 13 Fireside Tavern, Vineland
- 14 Rumors Rib Room, Buena
Circle Tavern

The Fabulous Menzel Bros.

Hotline 748-1162

MAR

- 23 The Saint, Asbury Park
- 28 Crilley's Circle Tavern,
Brigantine (S.A.V.E. Benefit)

APR

- 5 McGovern's, N.Y.C.



Hotline (610) 259-8363

MAR

- 29 The Barbary, Philly

APR

- 7 Kenny's Castaways, N.Y.C.

SKETCHES

MAR

- 24 The Barbary, Philly
- 31 Kenny's Castaways, N.Y.C.

APR

- 7 Middle East, Philly
- 13 Doc Watson's, Philly
- 16 Nick's, Alexandria, VA

BRAINSTORM

Every Sat. Jo Jo's Bar,
Oceanville

MAY

- 20 Smithville May Fest,
Smithville Inn, Smithville
- 21 Smithville May Fest



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for info. & bookings call
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MAR

- 25 The Park Grille, Clementon
- 31 Olde Grads, Oaklyn

APR

- 7 The Cherrywood Lounge,
Blackwood
- 15 The Park Grille

MOMENTS NOTICE

Hotline 294-3228

APR

- 15 The Gateway

TRIBAL SCREAM

Hotline 391-8293

MAY

- 13 Metal Relief 3, Crilley's
Circle Tavern, Brigantine



Hotline 965-9220

Every Thurs. Brownies Lodge,
Bargaintown

APR

- 8 Schooners
- 17 EARTH DAY, Stockton State
College, Pomona (tentative)
- 18 EARTH DAY, Stockton St.
College (tentative)
- 18 Fat Tuesdays, Philly

Orange Blossom Special

MAR

Every Fri. & Sat. Lakeview Inn, Deptford (except 17th)

APR

- 1 Lakeview Inn
- 14 Steph & Ed's, Turnersville
- 15 Steph & Ed's
- 21 Blackcat, Absecon
- 22 Blackcat

Susan & the Chain Gang

MAR

- 18 Choo Choo Caboose, At the Jade BBQ, at the Festival At Hamilton, Mays Landing

APR

- 7 Fat Jack's Barbecue & Blues, Vineland

DANNY EYER BLUES BAND

Every Sunday Blackcat, Absecon (open mic - 7-11 pm)

Every Mon. & Thurs. Fat Jack's Barbecue & Blues, Vineland (Blues Jam 930pm-1am)

Every Wed. Uncle Mike's Country Pine Inn, Mays Landing

HIGH RISK

Every Wed. Schooners, Somers Point

MAR

- 18 LaCosta, Sea Isle City
- 24 Brownies Lodge, Bargaintown
- 25 Brownies Lodge
- 30 Fireside Tavern, Vineland

APR

- 1 LaCosta
- 7 Brownies Lodge, Bargaintown
- 8 Brownies Lodge
- 15 Choo Choo Caboose, At the Jade BBQ, at the Festival At Hamilton, Mays Landing



Everybody Do It!

Hotline 652-3876

MAR

- 24 Uncle Mike's Country Pine Inn, Mays Landing
- 25 Uncle Mike's Country Pine Inn

APR

- 7 Blackcat
- 8 Blackcat
- 14 Uncle Mike's Country Pine Inn
- 15 Uncle Mike's Country Pine Inn
- 28 Blackcat
- 29 Blackcat (last show)

Catnip Jones

Every Sun. Uncle Mike's Country Pine Inn, Mays Landing

Every Thurs. Crilley's Circle Tavern, Brigantine

Every Fri. The Waterfront, Somers Point

MAR

Every Sat. The Barn, Smithville

Ruth Wyand & The Groove Dawgs

Every Thurs. Schooner's, Somers Point (Blues Jam)

MAR

- 25 Whispers, Browns Mills
- 26 W.I.M. Showcase, Barnes and Noble Book Store, N.Y.C. (solo)

APR

Spring Blues Festival

Stanhope House, Stanhope (April date - TBA)

- 1 Blackcat, Absecon
- 15 Blackcat
- 20 The Waldorf, Astoria (A.M.C. Convention)
- 21 The Waldorf (A.M.C. Convention)
- 21 Fat Jack's Barbecue & Blues, Vineland

Scratch the Hat

Hotline 266-2853

(Call Hotline for dates & info.)



MAR

- 24 Crilley's Circle Tavern, Brigantine
- 25 Choo Choo Caboose, At the Jade BBQ, at the Festival At Hamilton, Mays Landing
- 13 MAY Metal Relief 3, Crilley's Circle Tavern

BILL & MIKE

Every Thurs. Stockton Pub, Pomona

(Name the Band Contest - 8-11pm)

Triple X

Hotline 641-1576

MAR

- 22 Choo Choo Caboose, At the Jade BBQ, at the Festival At Hamilton, Mays Landing (across from the Hamilton Mall)

APR

- 7 Uncle Mike's Country Pine Inn, Mays Landing
- 8 Uncle Mike's Country Pine Inn



MAR

- 24 D.J.'s, Bridgeton
- 25 D.J.'s
- 31 Brownies Lodge, Bargaintown

APR

- 1 Brownies Lodge
- 8 Choo Choo Caboose, At the Jade BBQ, at the Festival At Hamilton, Mays Landing (across from the Hamilton Mall)
- 21 Brownies Lodge
- 22 Brownies Lodge

Interview With: THE OZRIC TENTACLES

By: Bill Bengle

Certainly the name Ozric Tentacles may not rank right up there with the R.E.M.s, U-2s, and Green Days of the world in terms of being a household name. But, while talking with Ed Wynne, lead guitarist for the eclectic instrumental band, just prior to their set at New York's Limelight club, I found that their name (and more importantly their music) is spreading like a virus.

"There we were, crossing the Rocky Mountains," Ed recounts, "When we stopped to get food there were these two guys who noticed the buses and asked us what band we were. When we told them who we were they told us to hang on. They came back a few minutes later with our CD's for us to autograph."

Ed, along with bassist Zia Gilani and keyboardist Seaweed, from the psychedelic/punk band Damidge (Seaweed, and Damidge drummer Rad, are covering for the loss of Ozric keyboardist Joie Hinton and drummer Merv Peplar who were off touring with their techno side project Eat Static.), provided some insight into the Ozric Tentacles' music, as well as a disturbing look at the British government's ongoing crackdown on alternative music and lifestyles.

IT: Ozric Tentacles is a peculiar name for a band, where does it come from?

Zia: Well, I've been told, I wasn't there, but they say it's the name of a psychedelic breakfast cereal. (Laughs)

IT: Since 1984 the Ozrics have recorded ten albums (not including the live albums "Ethereal Cereal" and "Live Underslunky" or the "Afterswish" retrospective) for your own record label, Dovetail. That is quite a prolific output. Is there some sort of work ethic the band follows to account for this?

Ed: No. It's not a work ethic so much as it's just wanting to keep doing what you're doing and enjoying it.

IT: You have a new album out now, "Arborescence" (distributed in the U.S. through I.R.S. records), what is the general sense within the band, are you happy with the way it has turned out?

Ed: Yes, yes. For myself, I like the songs because they are the one's I'm least sick of. (Laughs) I think we're all happy with it.

IT: When I last spoke with you, you had mentioned that the new album had been recorded and mixed in a different way than the others. Could you describe that?

Ed: (Hesitates) No. (laughs) That's just the way it happened, really. It's just a bit heavier than the one we made before, that's all. It's probably due to what we were all feeling at the time. I was getting into playing the guitar, loads. I'm getting into playing it more, I think. There was a bit of a time when we were more into keyboards, but now I'm getting right back into playing guitar.

IT: Considering that you hadn't played the U.S. in your first ten years, how does touring suit the band now, and how are you finding America as opposed to touring Europe?

Ed: Oh, I'm finding that there's a lot more miles involved, for sure. A lot more different kinds of weather. A lot more people who've never seen us before. But, in general, everybody seems to be astounded by what we're doing. That's the feeling I get. At every gig at least one or two people will say it's the best thing they've seen in their whole life, so, there you go!

IT: Will the band be making U.S. tours more of a habit these days?

Ed: Well, it seems like it. We've done two this year and for the whole of our lives, up to this point, we hadn't. So, yeah I think so. We'll be back next year at some point.

IT: You've all traveled the world extensively and that is reflected in your music, much more as of late, what types of ethnic musics are you using in the new album?

Ed: Well, we do ourselves. It's more like ethnological forgery. It's hard to say, really. It's just general ethnicness. Not from any particular country.

Zia: Whatever fits. Each of us adds their own ethnicity.

IT: You've mentioned before the Moroccan 'Rai' music, have you been studying that?

Ed: I don't really study it, I just like it. I sometimes have sounds akin to that sort of thing. It's good rhythmic music, good for thinking up good drum beats and all.

IT: Because of the popularity of techno and 'Acid House', and bands such as Hawkwind and The Orb, bands of (your) type are very much in vogue these days. How would you account for this?

Zia: Well, you've just said it, really. You said the answer within the question. Bands like ours are "in vogue" because there's been a rise in people paying

attention to instrumental music. Part of that has to do with House Music coming onto the scene which opened people up a little bit more, and then they wanted to hear something that was much more varied and so a lot of people, in England particularly, cross over from house to hearing music like us.

IT: Having been labeled by the press as "Progressive", do you find yourselves trying to live up to the reputations of, say, Yes or Gong or Steve Hillage?

Zia: I don't.

Ed: Not really. No, we just do our stuff without thinking much at all. That's what it seems sometimes. We're just doing what we like and we try to strive for new ground the whole time.

IT: Even though labels are silly things, if you had to give it one, how would you describe your music?

Zia: It's a fusion of a lot of different styles of music, which encompass different instrumental moods, not to do with vocals. I mean it's very difficult to say; it's got a bit of metal in it, it's got a bit of ethnic, a bit of jazz, a bit of whatever. It's very, very wide ranging.

IT: You've appeared on albums, and at concerts, supporting the Travelers Aid Trust, in opposition to increasingly repressive governmental policies. Could you tell us a little about that?

Ed: Seaweed would be the one you want to ask.

Seaweed: It's a charity set up, and there's the Festival Welfare Services also, two charities for the sharing of information and providing resources on free festivals, travelers issues, legal advice. They basically always send someone along to as many free festivals as possible so that they can provide legal advice...if it's a bigger festival they'll try to provide toilets or help out with that sort of thing.

IT: What kind of problems do the organizers of free festivals face?

Seaweed: Well, now there's so many problems that it's virtually impossible! Now, not only do we have the Public Order Bill, brought in the late eighties, but we've now got the Criminal Justice Bill which means that all gatherings, even on land which you own yourself, that have "loud music with repetitive beats" are now an illegal assembly.

IT: How could something that repressive have come about?

Seaweed: It's the Conservative (political party) response to the party phenomenon, basically. They're very scared by it. First of all, they were scared of free festivals so they brought in the Public Order Act which did make it a lot more difficult for the vehicles to get to the sites. Things like the procession of vehicles became illegal. But then raves started to find their way around some of those laws. They are so determined to stamp out any party movement, at all, that they brought in the Criminal Justice Bill. And the traveler/party side of it is only a small part of the C.J.B. I mean, it's a huge turning on its head of a lot of cherished precedents of English law.

It's lifestyle. See, festival welfare service is more concerned toward festivals while Traveler's Aid Trust was more for your lone traveler living on a site somewhere, getting hassled for eviction or trying to find another site. Just advice.

IT: The Ozrics made a name for themselves playing free festivals could you tell us what they are about?

Seaweed: The whole start of the band, basically, was people going to free festivals with instruments and jamming and doing it so often that it became a band. It completely started in festivals, and obviously in bedrooms as well I suppose. All the earlier gigs were free festivals and that's where the early reputation, the word of mouth thing, and the tapes got passed around. People from different areas go to festivals, you can connect with a lot of different areas of the country. Yeah, it was definitely the tapes and the festivals that established the reputation of the band for the first five years, or so.

IT: Even if it were just a one off, where is someplace you'd really love to play?

Zia: Oh, I didn't actually have a place until the question just now. I guess it was America, but now we've done that. I, personally, would like to do a gig in Japan, just to know what Tokyo is like. Also, Australia. Actually, doing gigs in places isn't a good way of seeing the place, it's just a good way of doing a gig.

IT: Aside from the Ozric Tentacles, are there any other projects in the works for Dovetail records?

Zia: For Dovetail, no. Dovetail is singularly Ozric Tentacles.

IT: I've heard rumors of a collaboration between the Ozrics and the Orb...

Zia: Is there? This is the first I've heard of it, I haven't even met them.

IT: What other bands are up and coming and American audiences should be on the lookout for?

Zia: Well, I'd have to give you a very biased answer to that one in that all the bands I'll mention are our friends. There's Joie (Hinton) and Merv (Peplar)

who do Eat Static which is the best techno you can get, so I would suggest that for techno heads. I would suggest Sensor as a very energetic, mad band from South London. They've got a sort of heavy feel with funk grooves, great rapping, really cool. And then there's Damidge, which is Seaweed and Rad's band. Roly (Wynne-former Ozric bassist) is also in there.

IT: UFOs seem to be an everpresent obsession with the Ozrics, do you garner any particular inspiration from them?

Zia: Well, it's interesting to read about them, it's fun. If you look at Eat Static, they're just totally soaked in UFOs. We're all interested in the phenomena and we keep up with any information about it. There's no specific philosophy attached to it, it's just interest. (As far as an inspiration) that would depend on each member of the band, I guess. I get inspiration from listening to other musics and watching other musicians play.

IT: Even if it were only a one off, where would you most like to play a gig?

Zia: I didn't really have a place until you asked the question just now. It was America, but we've done that. Personally I'd like to do a gig in Japan, just to know what Tokyo is like. Also Australia. Actually, doing gigs isn't a good way to see a place, it's just a way of doing a gig.

Seaweed: Chritiania. I'd like to take the Ozrics to Christiania which is free state in Copenhagen in Denmark. It's sort of an anarchist suburb (laughs) it's about a mile long. It's the old military barracks that's been squatted for the past fifteen years.

Zia: That'd be a gig and a half, wouldn't it?

Seaweed: Exactly, it'd be a cracker!

The Ozric Tentacles are planning to go back into the studio following a European leg to their latest tour while Damidge have a debut CD release set for later in the spring of '95.

For further information on any of the bands mentioned in this article, or on the Criminal Justice Bill and its effect on the music you listen to, or won't be able to listen to, contact:

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TECH TALK

BY J.D. HOWARD

The infamous audio demo. It seems like days after a bands conception somebody mutters "we need a demo". Yeah, if your serious about record deals, money and all those visions of grandeur. But please, practice a little while before you waste studio time on a undeveloped song. An audio demonstration is a very valuable marketing tool and should not be taken lightly. There are three kinds of demo's in my opinion. The first is the premier, well thought out, well produced version. This demo contains three solid pieces of music and is intended for record deal "shopping". A producer was sought out, the producer found the production facility. The engineer was talented and the recording/mixing process was precise and well organized. The second type of demo is the club demo. A decent quality studio was sought and the owner/engineer recorded the "cover" material straight to tape. The mix was designed around a live, club atmosphere. The sound is a little rawer. The third is a basement tape. This technique uses any piece of gear available, no matter how old. The microphones are usually all Shure SM58's if your lucky. The mix is through an old board and the engineer is usually the band member who took electrical shop in high school. This version is fine and dandy to get a basic idea of how you sound and to secure your first gig. But not recommended for anything but memories of the experience. Demonstrations should not be more than three songs. The average A&R executive is not going to sit through an entire disk or cassette of music. Frankly, if he doesn't hear anything he likes within the first fifteen seconds your demo will probably be ejected and tossed aside. Imagine every solicited and un-solicited cassette that arrives at Atlantic Records daily. Imagine a huge conference table in a busy office. Now, imagine that table stacked two foot tall with "ejected" demo's. So if you are lucky enough to catch the ear of the label, you want the reaction to be short and sweet. You want him to want to hear more, this requires the label to contact you (or at least take your phone call). If your goal is a record deal don't waste time or money on any demo except the first type I mentioned. I cannot stress the word "waste" enough. Once the demo is complete there are two routes you can take to complete the project. Cassette or Compact Disk. The cassette route is cheaper with a good audio quality. A CD mini-disk is a little more expensive but much more impressive. Remember, spend the time and or money and have the jacket professionally printed. Include credits like who recorded it, who mixed it, where did you record it, when did you record it, who produced it, who are the band members and what instruments did they play, who wrote the songs, under which company are they published. Short and concise thank-you's to relevant people or events (remember its a demo, don't spend an hour thanking your neighbors pet snake). Include the bands logo and artwork. Spend the time my friends, it will be worth it. You can also sell this package at local music stores and gigs. If you have the mini-disk, you can have your MANAGEMENT market it to regional radio stations. Stations do not accept un-solicited

material. You need to recoup the production costs so you can print more copies. Remember the label isn't going to pay to hear your music let alone return the copy. There are several quality studio facilities in South Jersey as well as Philadelphia. Choose your studio wisely. Remember, the studio owner is often the secretary, accountant, technician, producer and engineer. His facility is medium sized and falls under the category of "project studios". That term is not a slight nor does it imply you cannot receive a good quality product. The point is, hire an independent producer. He is your independent voice, an objective view. The producer should know a lot about music, especially your bands sound and current direction. He doesn't need to know how all the studio's gadgets work, he just needs to be the liaison between engineer and band. He is there to critique your performance as well as the mix and recording techniques and recommend solutions. You have to place a tremendous amount of faith in your producer and trust his judgement. He will guide you through final song arrangements as well as guide the engineer through the mix. Remember, you are paying for the studio time. Its your demo and your product. This concludes the Marketing In Music series. I hope you found some valuable information. Remember the equipment, talent and techniques required to produce videos, music demos and press kits are not cheap. There are talented people who can accomplish all these tasks. You must take the time and research keeping in mind the cheapest guy might be just that.....the cheapest guy. Good luck and remember anybody will take your money, so have a plan together so you spend your hard earned money wisely. If you can't run with the Big Dogs.... do us all a favor and stay on the porch!

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Photo by Ed Mason

**Banshee Packs 'Em In on March 11th for the
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Caboose at the Jade BBQ, across from the
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GRATEFUL DEAD
AMY GRANT/Gary Chapman
JIMMY PAGE and ROBERT PLANT
TOM PETTY & The Heartbreakers
VAN HALEN

March 17th - 19th
March 21st
April 3rd & 4th
April 7th
April 28th

8 pm
8 pm

TOWER THEATER

SARAH McLACHLIN/Paula Cole
PAT METHENY GROUP
SHERYL CROW/Freedy Johnston
JON SECADA
BLACK CROWES

March 17th
March 18th
March 19th
March 22nd
March 31st & April 1st

8 pm
8 pm
8 pm

8 pm

THEATRE OF LIVING ARTS

SOJOURN

March 17th

VALLEY FORGE MUSIC FAIR

SPRINGTIME BLUES FESTIVAL featuring
B.B. KING/BOBBY BLUE BAND/THE MANHATTANS
BILLY RAY CYRUS

April 22nd
June 23rd

ACADEMY OF MUSIC

LAURIE ANDERSON

April 5th

HERSHEY PARK

VINCE GILL

March 23rd

TROCADERO

DIGABLE PLANETS

March 24th

TROP WORLD

JOE COCKER
DIAMOND RIO

March 18th
March 25th

9 pm

CLARIDGE

RONNIE MILSAP

March 27th - 29th

THE GRAND

KENNY ROGERS

April 8th

RESORTS

BEACH BOYS

April 5th - 9th

FAT JACK'S BARBECUE & BLUES

FLOYD HUNTER BAND
SONNY RHODES

March 24th
April 14th

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April 7th

11pm

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